

CD99-95/96



Faculty of Music Presents

**PERCUSSION  
ENSEMBLE  
CONCERT**

UNIVERSITY OF TORONTO  
**Faculty of Music**

Monday, December 6, 1999 at 8 p.m.  
Walter Hall

**FACULTY OF MUSIC**

**Presents**

# PERCUSSION ENSEMBLE CONCERT

Robin Engelman, Director

**Turning Point (1993)**

Tim Francom, Piano

**Bob Becker**

**Sinfonia (1997)**

Robin Engelman, Conductor  
Anick Lamarch, Soprano - Max Mandell, Viola  
Cecile Denis, Harp - Alyssa Michalsky, Harp

**Lothar Klein**

## INTERMISSION

**CREDO IN US (1942)**

Sonya Sim, Piano

**John Cage**

**Habanera (1995)**

**Dylan W. Benson**

**Glow (1998)**

Sonya Sim, Piano

**Thomas Brett**

### Ensemble members

Dylan W. Benson, Julia Cleveland, Tim Francom, Michael Gambacurta, Ian Gibson,  
Charlene Jack, Brian Lahaie, Ainsley McNeanny, Dean Pomeroy, Ed Reifel,  
Colin Webster, Mika Yoshida.

## Programme Notes

### *Turning Point (1993)*

*Turning Point* was composed for the Nexus ensemble in January, 1993. It is scored for marimba, vibraphone, songbells, crotales and piano. The title is a reference both to the dance-like imagery that was visualized for the piece, and to the continual use of chromatic trill figures in the music. – Bob Becker

### *Sinfonia (1997)*

*Sinfonia* is the second work for this rather unusual combination, the first being *Hachcava* which features a bass voice intoning Psalm texts in Hebrew. The *Sinfonia* (or *Harmoniae Caelestium Revelationem* to use Hildegard of Bingen's poetic imagery) presents a sound world altogether different from the darkness of *Hachcava*; *Sinfonia* is also more of a concert piece with it's concerto-like viola part. *Sinfonia's* texts, in Latin, Greek, Hebrew and English, are also more broadly faceted in their humanistic ethos. I am quite aware of

*Sinfonia's* "egg headed" approach at a time when our zeigeist seems to be all fun and games. This, considered today, is not necessarily a bad thing.

Robin Engelman conducted the premiere of *Hachcava* some years ago. I feel very fortunate in once again benefiting from his exemplary musicianship. – Lothar Klein

### *CREDO IN US (1942)*

*CREDO IN US* is music for a dance made by Merce Cunningham and Jean Erdman. It is scored for piano, and two percussionists playing muted gongs, tin cans, an electric buzzer and tom-toms. A fourth performer plays a phonograph and a radio. This piece was intended as a kind of satire on Americans' belief that recorded music was culture.

(*CREDO* is that belief and *IN US*, signifies both the U.S. and us.) Cage wrote a "Cowboy" tune, a Blues number, a Boogie Woogie riff and long 'vamps' during which Merce Cunningham recited various texts. Of all his early works for percussion instruments, Cage said his favorites were *CREDO IN US* and the *THIRD CONSTRUCTION*. – Robin Engelman

### *Habanera (1996)*

*Habanera* was written in 1996, originally as a solo marimba etude. Soon thereafter, it was orchestrated for marimba quartet. The piece grows out of a very small melodic fragment and gradually develops into a traditional *Habanera*, set in the key of E major (with the exception of the A sharp in the soprano melody). While the bass and soprano voices chant repeated patterns, the inner voices develop their own flurries of sound, attempting to overtake the out of place A sharp. After each voice has done what it can, the piece resolves in the same manner in which it began. – Dylan W. Benson

### *Glow (1998)*

Scored for two marimbas, vibraphone and piano, *Glow* is the first in a series I am writing for these instruments. Building on five earlier works of mine scored for marimbas and vibraphones, the musical style of this percussion ensemble music I call melodic drumming, blending as it does polyrhythms with interlocking melodies and harmonies. *Glow* was composed during the winter of 1998 and is dedicated to the memory of the Canadian percussionist and pianist David Luginbuhl. – Thomas Brett

## TEXTS FOR SINFONIA

### **I Hildegard of Bingen;**

I am the fiery life of the essence of God: I flame above the beauty of the fields; I shine in the waters; I burn in the sun, the moon, and the stars. And, with the airy wind, I quicken all things virally by an unseen, all-sustaining life. For the air is alive in the verdure and the flowers; the waters flow as if they lived; the sun too lives in its light... I also am Reason. Mine is the blast of the resounding Word through which all creation came to be, and I quickened all linings with my breath so that not one of them is mortal in its kind; for I am Life

### **II Greek Texts;**

Pipe for me, Piper... The newly-born world sails in the holy air... the moon is faint from the orgies of the night; joy of the Gods, the Hellenic day breaks forth in roses... Morning, the sun flooded, sun-lovely, the day; Athens, a sapphire in the ring of earth. Light everywhere, [all of light... Light, you bring all near - love shook my heart, like a mountain wind that falls upon the oak frees. What would life be, what pleasure, without golden Aphrodite?

May I die when secret love arid sweet gifts and the bed mean nothing to me anymore... Here, before your feet, I scatter, full of longing, the rich-petalled blossom of my life, I love you. What more, my precious love, can I tell you that is deeper, more simple, or greater... Pipe for me, Piper.

### III Song of Songs;

ch. I, 12-17, II, 1.

- 12 While the king sitteth at his table, my spikenard sendeth forth the smell thereof.
- 13 A bundle of myrrh is my well-beloved unto me; he shall lie all night betwixt my breasts.
- 14 My beloved is unto me as a cluster of camphire in the vineyards of Engedi.
- 15 Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes.
- 16 Behold, thou art fair, my beloved, yea, pleasant: also our bed is green.
- 17 The beams of our house are cedar, and our rafters of fir.
- 2 I am the rose of Sharon, and the lily of the valleys.

### IV

O Lord, support us all the day long  
Until the shadows lengthen  
And our work is done.  
Then in Thy mercy  
Grant us a safe lodging and a holy rest  
And peace at the last.

(U.S. Army cemetery, the Ardennes, Belgium - Battle of the Bulge)

## Biographies

Violist MAX MANDEL is a student of Steven Dann at the Faculty of Music, University of Toronto. He has also studied violin with Professor David Zafer. Max is a member of the Metro String Quartet, who perform regularly across Canada and in the Toronto area. As a member of the quartet, Max has collaborated with such artists as Laurence Lesser, the Orfeo Duo and Menahem Pressler. For the past three years, the Metro Quartet has studied with Lorand Fenyves at the University of Toronto. In May of 1998, the quartet attended the Juilliard String Quartet Seminar in New York City. Max has appeared as soloist with the University of Toronto Chamber Orchestra and as conductor/soloist with the Banff Chamber Players. Max is a much sought after chamber musician and has performed with such musicians as Lorand Fenyves, Terence Helmer and members of Amici. Recently, Max won fourth prize at the 1998 Montreal Symphony Orchestra Competition. He is also a regular extra player with the Toronto Symphony Orchestra.

Soprano ANICK LAMARCHE is a native of Cornwall, Ontario, where she began her studies in piano and voice at the age of eleven. She is now in her third year of voice performance under the guidance of Jo-Anne Bentley at the University of Toronto Faculty of Music. In the last two years she has been a first place winner in her divisions at the Ontario Chapter's National Association of Teachers of Singing Competition. Last March she was also a finalist in the International Kilpinen Art Song Competition in Madison, Wisconsin. Anick is a past performer with the MacMillan Singers and a current performer with the opera chorus of the Faculty of Music.